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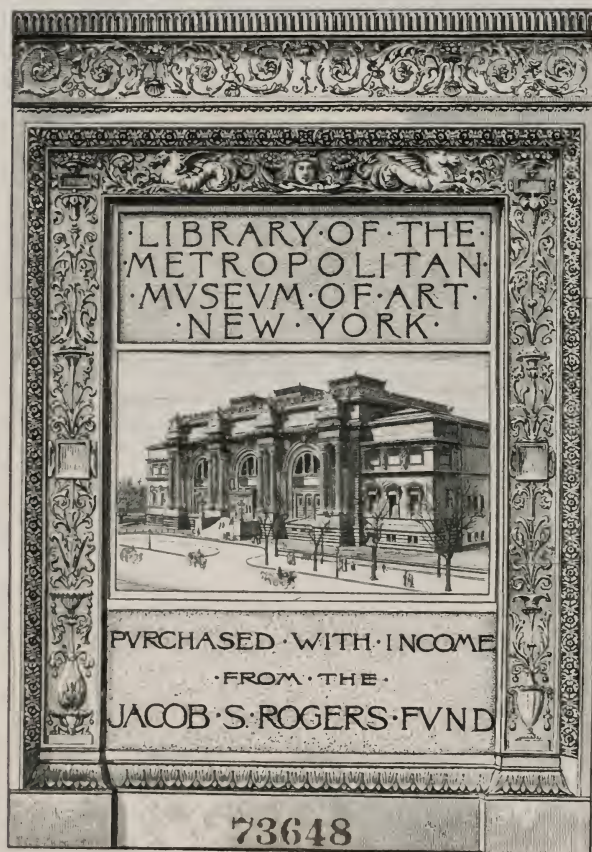


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1932



SALE NUMBER 4000

IMPORTANT PAINTINGS

BY MASTERS OF THE OLD SCHOOLS

TINTORETTO ✓ RUBENS ✓ DEL PIOMBO ✓ MARESCALCO
BELLEGAMBE ✓ NATTIER ✓ GOYA ✓ AND MANY OTHERS

WITH THE SUPERB
"WOMAN PLUCKING A FOWL"
By REMBRANDT VAN RIJN



COLLECTED BY
MR. F. KLEINBERGER
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Unrestricted Public Sale
Friday Evening, November 18, at 8:15
EXHIBITION FROM SATURDAY, NOVEMBER 12
WEEKDAYS 9 TO 6 ✓ SUNDAY 2 TO 5



AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC

30 East Fifty-Seventh Street • New York

1932



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{2}

The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.

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AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC

New York: 30 EAST 57TH STREET

London Representative: SHIRLEY FALCKE
77 Brook Street, Grosvenor Square, W. 1

Evening Session

Friday, November 18, 1932, at 8:15

Catalogue Numbers 1 to 76 Inclusive

ANTOINE PIERRE MONGIN

FRENCH: 1761-1827

1. *FETE MUSICALE*

Three couples in Louis XVI dress, seated and standing in a formal garden landscape before a fountain and statuary, conversing and making music.

Signed at lower left, P. MONGIN, and dated 1784

60 -

*Sepia Wash Heightened with White: Height 16 inches;
width, 11¾ inches*

Collection of M. Lebreton, Director of the Rouen Museum

JEAN BAPTISTE GREUZE

FRENCH: 1725-1805

2. *PORTRAIT HEAD*

Charming head of a plump *vieille* gazing to right, wearing a bonnet fastened beneath her chin.

70 -

*Sanguine and Charcoal Drawing: Height, 13¾ inches;
width, 10½ inches*

Collection Parteret, Paris

JEAN BAPTISTE LEPRINCE

FRENCH: 1733-1781

3. *FETE MUSICALE*

Shepherds and shepherdesses conversing and making music before a grassy bank, surrounded by their sheep and goats. Probably a design for a tapestry.

130 -

Signed at lower left, J. B. LEPRINCE, and dated 1764

Pen and India Wash Drawing: Height, 5¼ inches; length, 7½ inches

Collection of M. Lebreton, Director of the Rouen Museum

FRANÇOIS CLOUET [ATTRIBUTED TO]

FRENCH: 1500-1572

4. *FRANÇOISE DE LENONCOURT, PRINCESSE
DE GUEMENEE*

Waist-length portrait to half-left of a fair-haired young woman in tight bodice with high collar and puffed sleeves.

Inscribed: *M. Damoisele de Leloncor*

Pencil, Crayon, and Wash: Height, 11¼ inches; width, 8 inches

Françoise de Lenoncourt was the daughter of René de Laval, Seigneur de Boisdauphin. She married first Henri, Marquis de Lenoncourt and, secondly, Louis VI de Rohan, Prince de Guéméné. She died in 1615.

[See illustration]

FRANÇOIS CLOUET [ATTRIBUTED TO]

FRENCH: 1500-1572

5. *MARGUERITE DE VALOIS*

Bust portrait to half-left in *décolletage* with high Medici collar and tight-waisted busk.

Pencil, Crayon, and Wash: Height, 13 inches; width, 8½ inches

Marguerite de Valois (1553-1615), called 'La Reine Margot', was the daughter of Henri II and Catherine de Medicis. In 1572 she married Henri de Bourbon, King of Navarre, who became Henri IV of France and by whom she was divorced.

[See illustration]

LAGNEAU

FRENCH: XVI CENTURY

6. *LE SIEUR DE VILLEGAGNON, 1569*

Bust portrait of a man looking to half-right, wearing a flat cap of maintenance, ruff and cloak.

Inscribed below: *Le Comier. Villegagnon, Anno 1569*

Crayon and Wash Drawing: Height, 15½ inches; width, 11 inches

Nicolas de Villegagnon (1510-1571) was knighted in 1531; he took part in the expedition of Charles V against Algiers in 1541. In 1555, with the assistance of Coligny, he founded a Protestant colony on the Rio Janiero Bay. In 1568 he was the Ambassador of the Knights of Malta at the French Courts; he died in 1571.

Collection of the Comte de Montbrison, Château St. Roch, France



[NUMBER 4]



[NUMBER 5]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

120- 7. *LANDSCAPE STUDY WITH A FIGURE*

Depicting a peasant woman walking towards a gate between two hedges, leading to an open field in the background.

Signed at lower right, COROT

Pencil Drawing: Height, 6 inches; length, 7½ inches

ADRIAEN BROUWER

DUTCH: 1605-1638

260- 8. *THE DICTATION*

Surrounding a table in the foreground, laid with drink and a pipe, is a peasant who is listening to the eager reading of his letter by a townsman and dictating to a third who writes the reply; background with a figure and cloudy blue sky.

Oval Cradled Panel: Height, 5¾ inches; width, 4½ inches

Collection Nardus, Paris

Exhibition of Dutch Paintings of the Seventeenth Century,
New York, 1931

[See illustration]

FRANÇOIS BOUCHER

FRENCH: 1703-1770

100- 9. *TWO NYMPHS*

Head-and-shoulders figures of two ladies of the court with flowing ringlets and bare breasts, one laying a finger upon the bosom of the other in earnest colloquy.

Chalk Drawing: Height, 19½ inches; width, 15 inches

HUBERT ROBERT

FRENCH: 1733-1808

900- 10. *THE WELL*

At the water's edge, before a cloudy blue sky, are two figures of women washing linen near an old stone well.

Signed at lower left with initials H R, and dated 1804

Sèvres Porcelain: Diameter, 5½ inches

Painted in 1804

Collection of the Comte de Castel, Paris



[NUMBER 8]

FRANÇOIS BOUCHER [ATTRIBUTED TO]

FRENCH: 1703-1770

225-
11. *PORTRAIT OF A WOMAN*

Head-and-shoulders portrait, facing the observer, of a woman with a blue *décolleté* gown, her head thrown back, with a brown *collet* about her throat; greenish blue background.

Pastel: Height, 16 inches; width, 12 inches

Collection de la Souche, Paris, 1896

MASTER OF THE PARROT

FLEMISH: XVI CENTURY

325-
12. *A LADY WITH A CHALICE*

Seated behind a green-covered cabinet and holding a gold pokal and chaplet is an auburn-haired lady in brown jeweled robes with huge crimson velvet sleeves; at the left is an open book and an apple—at right, an hour-glass and a Bible.

Cradled Panel: Height, 28½ inches; width, 18½ inches

[See illustration]

QUIRYN VAN BREKELENKAM

DUTCH: c. 1620-1658

325-
13. *DUTCH INTERIOR WITH PEASANTS*

Lighted by a window at upper left is a kitchen interior with a large fireplace and table laden with food; before the fireplace are the figures of a man and a woman and, beside the table, a woman in a scarlet bodice holding a jug and a child eating.

Cradled Panel: Height, 18½ inches; length, 23¾ inches

Collection of Herr Mietke, Vienna

Collection of the Marquis de Bailleul, Paris



[NUMBER 12]

ROSALBA CARRIERA

VENETIAN: 1675-1757

225-
14. *PORTRAIT OF A LADY*

Head-and-shoulders portrait of a woman in rose gown with powdered coiffure and earrings, looking towards the observer.

Pastel: Height, 12 $\frac{3}{4}$ inches; width, 10 $\frac{1}{4}$ inches

ETIENNE DUMONSTIER

FRENCH: 1520-1603

625-
15. *THE EMPEROR CHARLES V*

Waist-length figure to half-right of a bearded man with blue eyes and arched brows, his hands resting upon a suggested parapet; he wears rich black robes and soft hat with a pendant of the Golden Fleece hanging beneath his white collar.

Inscribed at upper right: *Lempereur Charles Le V*

Cradled Panel: Height, 14 inches; width, 10 $\frac{3}{4}$ inches

From Julius Böhler, Munich

[See illustration]

JAN BAPTISTE WEENIX

DUTCH: 1621-1660

725-
16. *PORTRAIT OF A NOBLEMAN*

Before a mountain landscape is the waist-length figure of a cavalier in black robes with white collar and cuffs, holding a glass in his right hand and gazing at the observer with grave eyes.

Signed at middle right, GIO. BATT. WEENIX

Height, 30 $\frac{1}{2}$ inches; width, 25 inches

The companion portrait by Weenix is in the Kaiser Friedrich Museum, Berlin.



[NUMBER 15]

JEAN PERREAL, OR A MASTER OF HIS GROUP

FRENCH: XVI CENTURY

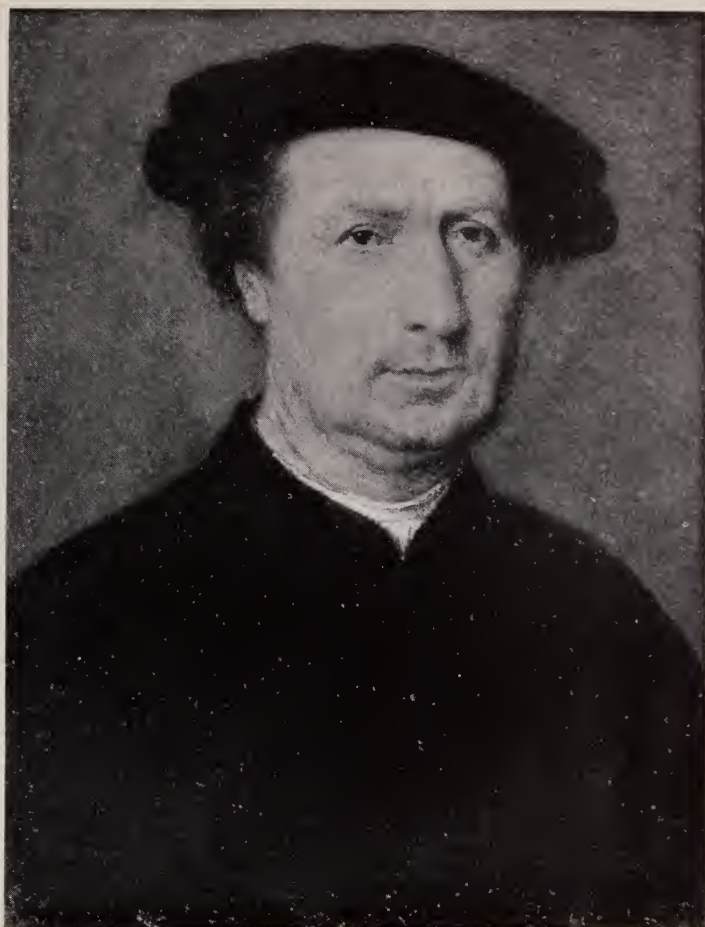
17. *PORTRAIT OF A MAN*

625- Bust-length portrait of a middle-aged man before an olive green background and turned to half-right, his thoughtful brown eyes looking at the observer; he wears a flat black hat and black coat showing a glimpse of white collar at the neck.

Copper on Panel: Height, 7 $\frac{1}{4}$ inches; width, 5 $\frac{3}{4}$ inches

Collection of M. de Lebreton, Director of the Rouen Museum

[See illustration]



[NUMBER 17]

ADRIAEN BROUWER

DUTCH: 1605-1638

18. *LA FILLE IVRE*

Seated at a table in profile to the observer is a blonde-haired young woman holding a glass and a jug, embraced by a laughing peasant in greenish blue coat and red hat.

Inscribed on back of panel: ADRIAAN BROUWER *ft.*

Oval Panel: Height, 8 inches; width, 6 inches

Collection Versluys, Middlebourg, Belgium

Collection Emil Porges, Paris

Collection R. Dettelbach, Paris

Exhibition of Dutch Paintings of the Seventeenth Century
New York, 1931

[See illustration]



[NUMBER 18]

NICOLAES MAES

DUTCH: 1632-1693

19. *LA DENTELLIERE*

On a small platform beside a window, at the left, is a girl in dark costume with white cap and apron, seated facing the observer; her head is bent forward over her lacemaker's pillow and beside her is a basket of materials. Signed at lower right, N. MAES

Panel: Height, 14 inches; width, 10½ inches

Collection of Lord Northwick, 1838

750- Collection of the Rev. M. Collins, London

Collection of the Marquise d'Aoust, Paris

Exposition des Grands et Petits Maîtres Hollandais, Paris, 1911

Exhibition of Dutch Paintings of the Seventeenth Century
New York, 1931

Exhibition of Dutch Paintings of the Seventeenth Century, Detroit, 1932

Described and illustrated in A. Dayot, *Grands et Petits Maîtres Hollandais*, Paris, 1911, p. 135, No. 89 and plate p. 100

Described in Hofstede de Groot, *Dutch Painters*, Vol. VI, p. 493, No. 63

Recorded in Dr. W. R. Valentiner, *Catalogue of an Exhibition of Dutch Paintings of the Seventeenth Century*, New York, 1931, and reproduced on cover

[See illustration]



[NUMBER 19]

FRANCESCO GUARDI

VENETIAN: 1712-1793

20. *VENICE: A CHURCH ON THE LAGOON*

Across the foreground is the lagoon with gondolas and a felucca at right animated with colorful figures; beyond the water, a church and broad piazza with a *campanile* rising behind them.

Panel: Height, 6¾ inches; length, 9 inches

Collection Certosini, Venice

From the Galerie Sedelmeyer, Paris

Collection of Charles Stewart Smith, New York

Exhibition of Italian Baroque Painting, New York, 1932

It is understood that this painting will be recorded in the forthcoming work on Francesco Guardi in preparation by Prof. Giuseppe Fiocco.

[See illustration]



[NUMBER 20]

JAN STEEN
DUTCH: 1626-1679

21. JAN VAN GOYEN, FATHER-IN-LAW OF JAN STEEN

An old man in conical hat and blue and brown costume is seated at a table before an open book, industriously sharpening a quill; at left, a jug reflecting the light from a window.

Signed at upper left, J. STEEN

Panel: Height, 9¾ inches; width, 8 inches

850 - Jan Josephszoon van Goyen (1596-1656), the celebrated Dutch landscape and *genre* painter, was born at Leiden and settled at the Hague in 1631. He became famous and prosperous and rose to be president of his guild in 1640; his daughter Margaret married Jan Steen, his most famous pupil, in 1649. He died at the Hague in 1656.

The portrait was formerly identified (Hofstede de Groot, *loc. cit.*) as of Michael Nostradamus.

Painted about 1650

Collection of the Rt. Hon. Earl of Mulgrave

Collection Emil Porges, Paris

Exhibition of Dutch Paintings of the Seventeenth Century,
New York, 1931

Described in Hofstede de Groot, *Dutch Painters*, 1907, Vol. I, p. 239,
No. 872C

[See illustration]



[NUMBER 21]

GERARD DOU

DUTCH: 1613-1675

22. *PORTRAIT OF AN OLD MAN*

Head-and-shoulders portrait of a bearded aged man, his grey head bent under a strong light from above, his pensive eyes looking to half-right. Olive green background.

Signed at right, G. Dov

Panel: Height, $6\frac{3}{4}$ inches; width, $5\frac{1}{2}$ inches

Collection L. Swaab, the Hague

Collection of Dr. Hofstede de Groot, The Hague

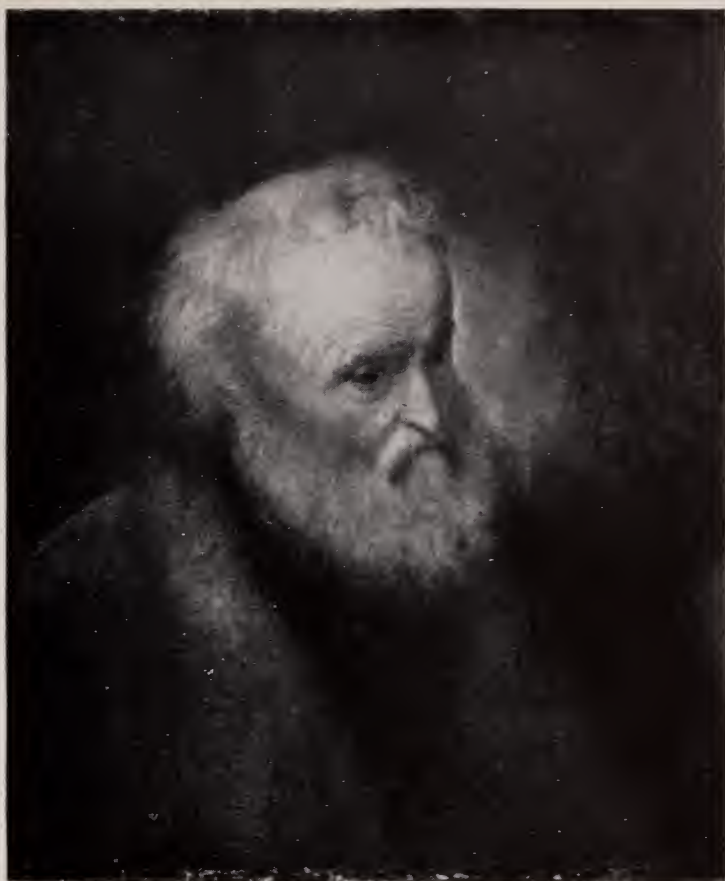
Exhibition of Dutch Paintings of the Seventeenth Century,
New York, 1931

Described in Hofstede de Groot, *Dutch Painters*, 1907, Vol. I,
p. 353, No. 33

Described and illustrated in Dr. W. Martin, *Gerard Dou* [*Klassiker der Kunst*], 1913, p. 30

A companion signed portrait of an old woman is in the collection of Alfred Weinberger, Brunn, and is illustrated in W. Martin, *op. cit.*, p. 47.

[See illustration]



{NUMBER 22}

SALOMON VAN RUISDAEL

DUTCH: 1600-1670

23. *THE AMBUSCADE*

800-
On a road extending into the left distance appear three covered carts, fired upon by bandits mounted and on foot; some of the occupants are attempting to escape and one is wounded. A large tree is silhouetted at the left against a blue sky filled with cumulus clouds.

Cradled Panel: Height, 26 inches; length, 30 inches

Collection of the Counts Schönborn-Buchheim, Vienna

Exhibition of Dutch Paintings of the Seventeenth Century,
New York, 1931

Recorded in Frimmel, *Catalogue of the Schönborn-Buchheim Collection*,
Vienna, 1896, No. 185

An authentication signed by Dr. Hofstede de Groot, dated The Hague,
March, 1929, will be given to the purchaser.

[See illustration]



[NUMBER 23]

CONRAD FABER VON KREUZNACH

GERMAN: c. 1500-1552/53

24. *PORTRAIT OF A NOBLEMAN*

Seated half-length figure of a bearded man glancing to half-right, wearing black velvet cap and furred black robes with a double gold chain. Bluish background.

Cradled Panel: Height, 21¼ inches; width, 15½ inches

Collection of Herr P. Cassirer, Berlin

Loan Exhibition of German Primitives, New York, 1928, No. 49

A MS. authentication by Dr. Max J. Friedländer, dated Berlin, June 19, 1932, will be given to the purchaser.

[See illustration]



[NUMBER 24]

FRANÇOIS CLOUET

FRENCH: 1500-1572

25. *PORTRAIT OF A NOBLEMAN*

1800-
Head-and-shoulders portrait to half-left of a bearded man with blue eyes, wearing a black velvet coat trimmed with gold and with white sleeves and collar; green background.

Panel: Height, 11 inches; width, 8½ inches

Loan Exhibition of Gothic Art, Memorial Art Gallery, Rochester, N. Y.,
1929, No. 35

"It is impossible not to be struck by the extreme resemblance of this beautiful male portrait of the sixteenth century French School to the famous Pierre Cutte in the Louvre Museum: the only picture signed, and authentically, by François Clouet . . . the resemblances are so strong that the attribution to François Clouet appears justified." From a MS. opinion (translation) by M. Louis Réau, dated Paris, Sept. 28, 1929, which will be given to the purchaser.

[See illustration]



{NUMBER 25}

CORNEILLE DE LYON

FRENCH: d. 1574

26. *PORTRAIT OF A LADY*

Bust-length portrait facing half-left of a lady in black velvet square-necked robe decorated with a jeweled gold chain; jeweled headdress of black with a rose and white band.

Round Panel: Diameter, 6½ inches

/ 600- Collection of the Comte de Montbrison, Château de St. Roch, France
Exhibited at the Detroit Institute of Art, 1931-32

Dr. W. R. Valentiner has examined this painting and considers it to be an extremely fine example by Corneille de Lyon.

[See illustration]



[NUMBER 26]

JEAN BAPTISTE SIMEON CHARDIN

FRENCH: 1699-1779

27. *STILL LIFE*

A table laden with two kitchen vessels, a plumed pen and coniform grinder high-lighted from the left, with three white eggs emphasized at centre.

Signed at lower left on table, CHARDIN

Panel: Height, $6\frac{3}{4}$ inches; length, $8\frac{1}{4}$ inches

Purchased from the artist

Collection of J. G. Wille, engraver to the kings of France and Denmark

Collection Léon Dru, Paris

Collection of the Comte de Castel, Paris

Exposition Chardin-Fragonard, Paris, 1907, No. 15

Recorded in J. G. Wille, *Memoires*, Paris, 1857

Described by Lady E. F. Dilke in the *Gazette des Beaux Arts*,
Vol. XXII, p. 391

Described in Charles N. Normand, *J. B. Simeon Chardin*,
Paris, 1901, p. 16

Described in Jean Guiffrey, *Catalogue Raisonné de L'Oeuvre Peint et Dessiné de J. B. Simeon Chardin*, Paris, p. 53

[See illustration]



[NUMBER 27]

JEAN HONORE FRAGONARD

FRENCH: 1732-1806

28. *MOTHER AND CHILD*

Depicting a young mother in dark red robe and white cap tending the cradle of her baby sleeping under a crimson coverlet; in her left hand is an open book shadowed by her inclined head, which is lighted from upper left; at right is the low reflection of a glowing fire.

Height, 16½ inches; length, 22 inches

2100-
"An authentic work by Honoré Fragonard. This picture, which is remarkable in quality, is an interpretation of Rembrandt's *Holy Family* in the Hermitage, which Fragonard admired in the former collection of the celebrated French amateur Crozat." From a MS. opinion (translation) by M. Jules Féral, dated Paris, July 9, 1931, which will be given to the purchaser.

[See illustration]



[NUMBER 28]

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

29. *ALLEGORY OF THE POET GERESIO SODERINI*

In the centre, upon a large white cloud, is seated the poet in rose and yellow robes, with an open volume held in his left hand; behind him, at left, is the figure of Justice holding a wreath above his head and, at right, another figure appearing above the cloud with a second wreath. Putti fly above him, and below in the foreground are two female figures.

Height, 19 $\frac{3}{4}$ inches; width, 14 $\frac{1}{2}$ inches

This sketch is a study for a ceiling executed by Tiepolo in the villa Berti, Fiume, the home of the Soderini family. During the war the villa was destroyed and nothing remains of this famous fresco except this preliminary study.

Purchased from the Soderini family of Fiume

Collection E. Warneck, Paris

Exhibition of Italian Baroque Painting, New York, 1932

Described in H. Boucher, *Les Fresques de Tiepolo à la Villa Soderini*, Paris, 1901, p. 367

Described in Battistella, *La Villa Soderini et les Fresques de Tiepolo*, Treviso, 1903

Described in E. Sack, *Giambattista Tiepolo*, p. 174

Recorded in F. Lugt, *Collection Warneck*, Paris, 1926, No. 112

[See illustration]



[NUMBER 29]

ALESSO BALDOVINETTI

FLORENTINE: 1427-1499

30. MADONNA IN ADORATION

Before a deep blue sky is the waist-length figure of the Madonna, her head, crowned by a gold halo, bent to the left and her hands clasped in prayer; she wears a red robe and deep blue cloak, and over her fair hair a transparent kerchief.

Cradled Panel: Height, 17½ inches; width, 12 inches

Collection Palmieri, Siena

Collection Sulzbach, Paris

Described and illustrated in Raymond Van Marle, *The Development of the Italian Schools of Painting*, 1929, Vol. XI, p. 261 and fig. 165

"A very attractive half-length figure of the Virgin, her hands clasped in adoration, which I saw not long ago in Paris, must have been a fragment of a similar representation. I believe it to be from the hand of Baldovinetti and executed in the same manner as the fresco in the Sma. Annunziata." (Van Marle, *loc. cit.*).

[See illustration]



{NUMBER 30}

FLORENTINE SCHOOL

XIV CENTURY

31. *TRIPTYCH: CORONATION OF THE VIRGIN*

800-
Centre panel depicting the Virgin in wine red gown and white cloak crowned by the Savior upon a dual throne; below them are kneeling two angels, with SS. John and Anthony at right and SS. Augustine and Victor (?) at left. The left wing portrays the Adoration of the Magi and, above, the Angel of the Annunciation; at the right, SS. Jerome and Agatha with other saints and, above, the Virgin of the Annunciation.

Panel: Height, 24 inches; width open, 27 inches

From Duveen Brothers, New York

[See illustration]



[NUMBER 31]

CRISTOFORO DA FERRARA

ITALIAN: fl. 1374-1382

32. *MADONNA AND CHILD WITH SAINTS*

650- The Madonna in gold-edged mantle is seated upon a cushion and holding the Child; below are standing four saints, SS. Antonio of Padua, John, Francis, and Egidio; gold background with *bulino* halos.

Panel: Height, 16½ inches; width, 9¼ inches

This panel is a part of a small diptych, the other wing of which is in the Museum at Ferrara.

Collection Boschini, Ferrara

Collection of Achillito Chiesa, American Art Association, 1926

Described in Baruffaldi, *Vita de' Pittori e Scultori Ferraresi*, Ferrara, 1846, Vol. II, p. 544

[See illustration]



{NUMBER 32}

HERRI MET DE BLES

FLEMISH: 1480-c. 1521

33. *REST ON THE FLIGHT INTO EGYPT*

1200-
Upon a knoll in the foreground is seated the Virgin in green robes and white cloak, nursing the infant Christ; surrounding them is a verdant landscape with a forest, distant mountains, and figures of soldiers searching the countryside; at left, St. Joseph is watering the mule.

Cradled Panel: Height, 17½ inches; length, 22 inches

Painted about 1515

Loan Exhibition of Flemish Primitives, New York, 1929, No. 52

[See illustration]



{NUMBER 33}

MASTER OF THE HALF FIGURES

FLEMISH: *op. c.* 1510-30

34. *LADY PLAYING A LUTE*

Seated gazing at the observer is a young woman in red and green robes, with slashed black sleeves and golden headdress, playing her lute; an open music book rests on the table at her right, with missals and ornaments.

Cradled Panel: Height, 27½ inches; width, 21¼ inches

Collection Max Flersheim, Paris

[See illustration]



[NUMBER 34]

GERMAN SCHOOL

XV-XVI CENTURY

35. *THE PRESENTATION IN THE TEMPLE*

In the interior of a Gothic church is the Virgin presenting the Christ Child to the crimson-robed priest standing behind the altar. At the left are the figures of St. Anne and St. Joseph holding a cage with two doves; through an aperture at right, a landscape with a depiction of the Flight into Egypt.

Panel: Height, 32 inches; width, 29 $\frac{1}{4}$ inches

Companion to the following

Collection of Herr A. Pickert, Furth

Collection of Herr Max Pickert, Nuremberg

Collection of Achillito Chiesa, American Art Association, 1927

Exhibition of German Primitives, New York, November, 1928, No. 16

[See illustration]

GERMAN SCHOOL

XV-XVI CENTURY

36. *THE NATIVITY*

Under the arcaded shelter of the stable is the Virgin in rose robe and voluminous blue cloak, kneeling before the nude Child; behind them is St. Joseph at right, and at left, by the ox and the ass, three adoring angels. Landscape background depicting the Annunciation to the shepherds.

Panel: Height, 32 inches; width, 29 $\frac{1}{4}$ inches

Companion to the preceding

Collection of Herr A. Pickert, Furth

Collection of Herr Max Pickert, Nuremberg

Collection of Achillito Chiesa, American Art Association, 1927

Exhibition of German Primitives, New York, November, 1928, No. 17



[NUMBER 35]

LAZZARO DI JACOPO BASTIANI (SEBASTIANI)

VENETIAN: c. 1430-1512

37. *THE RESURRECTION*

800- Within a painted tabernacle arch is the arising figure of the Savior in gold-brocaded white draperies, giving the benediction and holding a pennant in his left hand; before the tomb are the donor robed as a nun and a soldier and, in the background, a castle and figures of saints.

Cradled Panel: Height, 24 inches; width, 17½ inches

Collection of Count Contini, Rome

[See illustration]



[NUMBER 37]

BERNARD VAN ORLEY

FLEMISH: 1491-1542

38. *MADONNA AND CHILD*

1000- Before a balustrade strewn with fruit is the Madonna in red cloak and green gown seated beneath an olive canopy and holding the nude Child, Who has an apple in one hand and holds a captive bird with the other; at right, a vista of a landscape.

Height, 18 inches; width, 13 inches

Painted about 1530

Collection of Charles Butler, Esq., Warren Woods, Hatfield, Herts.

Collection of A. Wertheimer, Esq., London

[See illustration]



FRENCH SCHOOL

XV CENTURY

39. *INFANT SAVIOR AND ANGELS WITH SAINTS
AND DONORS: THREE PANELS*

1000-
Centre panel depicts a large circular medallion of the I H S surrounded by ten angels, and surmounted by the figure of the Christ Child, upon a bluish green ground. The left portrays St. John in red cloak with the Paschal lamb, protecting the kneeling figure of the donor with his child; the right, St. James in red and green robes with the kneeling wife and daughter of the donor in black. In either panel appears a landscape prospect with figure of a flying angel bearing arms of the donors.

Panel: Height, 23 1/4 inches; width, 20 1/2 inches

Height, 22 inches; width, 8 3/4 inches

Painted about 1480

"A French painting of about 1480 and as such a work of art of great historical importance, especially as with the help of the arms, its donor and hence its place of origin will perhaps be determinable." From a MS. note (translation) by Dr. Max J. Friedländer, dated Berlin, Feb. 4, 1932, which will be given to the purchaser.

[See illustration]



[NUMBER 39]

ROGIER VAN DER WEYDEN [FOLLOWER OF]

FLEMISH: XV-XVI CENTURY

40. *MADONNA AND CHILD*

1600-
Waist-length figure of the Virgin before a balustrade with ornate columns through which is a distant view of turreted buildings and landscape; she wears a rose-red hooded cloak and robe and holds the nude Child, Who is clasping a strand of her fair hair.

Panel: Height, 18 inches; width, 15 inches

Painted about 1510

From Julius Böhler, Munich

Loan Exhibition of Flemish Primitives, New York, 1929, No. 12

Exposition des Maîtres du Hainaut, Musée des Beaux Arts, Mons, Belgium, July 1930, No. 6

[See illustration]



[NUMBER 40]

HUGO VAN DER GOES [ATTRIBUTED TO]

FLEMISH: c. 1435-1482

41. *THE NATIVITY*

1000-
Before the entrance to the stable is the Virgin in white robe and dark green cloak kneeling in adoration before the nude Infant Savior, His head surrounded by four kneeling angels; at the right is St. Joseph in a red cloak. An angel appears in the background to the shepherds, three of whom are looking towards the Child from the ruined wall at left.

Cradled Panel: Height, 29½ inches; width, 27 inches

Collection Fiévez, Paris

Collection Charles Sedelmeyer, Paris, 1907, No. 223

Loan Exhibition of Flemish Primitives, New York, 1929, No. 19

{See illustration}



[NUMBER 41]

AMBROSIUS BENSON

FLEMISH: c. 1500-1550

42. ADORATION OF THE KINGS

1500-
In the foreground are the richly clad figures of the Magi, kneeling and bearing gifts to the Christ Child Whom the Virgin, wearing a green cloak, holds at the left, with St. Joseph standing behind them; in the background is an archway through which is seen the manger and the ox and ass, and at right two soldiers standing and conversing, with a landscape perspective beyond them.

Cradled Panel: Height, 36 inches; width, 31½ inches

Collection of A. K. Gardiner, New York

Collection of Dr. J. E. Stillwell, Anderson Galleries, 1927

Exhibition of Flemish Primitives, New York, November, 1929, No. 61

Exposition d'Art Flamand, Antwerp, 1930, No. 10

A MS. authentication by Dr. Max J. Friedländer, dated Berlin, Dec. 27, 1929, will be given to the purchaser.

[See illustration]



[NUMBER 42]

NICCOLO RONDINELLI

VENETIAN: fl. 1480-1500

43. *MADONNA AND CHILD WITH SAINTS*

2300- The half-length figure of the Virgin, in crimson robe and blue cloak with white wimple, is seen behind a marble parapet upon which stands the nude Child; at the left is S. Bartholomew holding a dagger and, at the right, a female martyr saint in rose and green robes. Behind them stretches a distant mountainous landscape.

Cradled Panel: Height, 29½ inches; length, 43 inches

Collection of Sir Bernhard Samuelson, London

Collection of R. Langton Douglas, Esq.

St. Louis Museum of Art Exhibition, St. Louis, Mo., December, 1923

Recorded in Bernhard Berenson, *Venetian Painters of the Renaissance*,
1894, p. 128

[See illustration]



GIOVANNI BUONCONSIGLIO (CALLED MARESCALCO)

VENETIAN: fl. 1497-1530

44. *PORTRAIT OF A YOUNG MAN*

Before an olive green background is the bust-length portrait of a youth wearing a red doublet and black coat, with a strongly modeled face framed by square-cut brown hair and black velvet cap; visible through an aperture at the left is a castle in a mountainous landscape.

Cradled Panel: Height, 15 inches; width, 13 inches

Collection of the Marchese Pallavicini, Genoa

Collection of Prince Giovanni del Drago, Rome

“The general characteristics . . . lead us to seek a master of the portrait among Antonello’s followers. . . . It must be . . . Buonconsiglio, painted shortly after he had settled in Venice. It has all the charm and minute care of a youthful creation, and is in this respect rather different from most of Buonconsiglio’s later pictures which are more broadly executed. . . . The close relation in style between this portrait and the signed one in the Capitoline Museum in Rome cannot obscure the fact that this is a finer and more attractive creation, one in which the genius of the master has expressed itself in a more pleasant and harmonious form. It takes its place among the finest Venetian portraits of the Quattrocento and is hardly surpassed by any as pure and beautiful painting.” Extract from a monograph of Prof. Osvald Sirén, New York, Oct. 24, 1917. This monograph will be given to the purchaser.

[See illustration]



{NUMBER 44}

LUCAS CRANACH THE ELDER

GERMAN: 1472-1553

45. *HEAD OF THE VIRGIN*

Bowed head of a young girl in red and green gown, with downcast eyes and auburn hair falling over her shoulders; in the background, a tree trunk and foliage.

Cradled Panel: Height, 12½ inches; width, 10½ inches

3900-
Collection of Cristoforo Crespi, Milan

Collection of the Galleria Crespi, Milan

Exhibited at the Brera Museum, Milan

Exhibition of German Primitives, New York, 1928, No. 36

Described and illustrated in A. Venturi, *La Galleria Crespi, Milan*,
1900, p. 294

Recorded in Marcel Nicolle, *Catalogue de la Galerie Crespi, Paris*,
1914, No. 94

[See illustration]



[NUMBER 45]

GEERTGEN TOT SINT JANS

DUTCH: c. 1465-c. 1493

46. *THE CRUCIFIXION*

In the centre foreground is the Savior upon the Cross with finely grouped figures of the Madonna, St. Mary Magdalene, saints, soldiers and a priest at the foot of the Cross; two angels are flying beneath the hands of Christ to catch the sacred blood; in the background are the turreted buildings of Jerusalem and mountains in perspective.

Panel: Height, 28½ inches; width, 18½ inches

Painted about 1490

Collection of Herr J. P. Weyer, Cologne, 1862

Collection of Dr. Bock, Aix-la-Chapelle

Collection of Prince von Hohenzollern-Sigmaringen, Sigmaringen

Exhibited at the Alte Pinakothek, Munich, September, 1928

3000-
"A highly remarkable and very well preserved Dutch work painted about 1500 [*sic*] and as such, an object of the greatest rarity. By the same master is a picture of St. Martin in the Johnson collection in Philadelphia, catalogued as by Geertgen Tot Sint Jans, and which is certainly very close to the work of this Haarlem painter". This opinion of Dr. Max J. Friedländer is embodied in a MS. certificate dated Berlin, 1929, which will be given to the purchaser. The painting in question in the Johnson collection was catalogued by Dr. Valentiner, who remarks that "the painting is worthy of the great master, although the types differ slightly from his". (Johnson Catalogue, 1913, No. 346.) The present painting is also closely allied to the work of the Master of the Brunswick Triptych; but the attribution to Geertgen is considered the more probable. It is in any event a Dutch primitive of the highest importance.

[See illustration]



JEAN BELLEGAMBE

FLEMISH: c. 1470-*aft.* 1533

47. *THE CONVERSION OF ST. PAUL*

In the central foreground Paul in armor and red cloak has fallen in the saddle of his white horse at the vision of the Holy Ghost; behind him at the right is a cavalcade of spearmen pulled up short by the apparition. A noble on a black horse and a foot soldier with grated helm have turned abruptly in the left foreground at the side of the fallen saint. Prospect of rocky landscape of woods and castles and a group of figures symbolizing the martyrdom of the faithful.

Height, 39 inches; length, 46 inches

Painted about 1520

Collection of the Monastery of St. Martin, near Douai

Collection A. Verhaegen, Meirelbeke

Collection Yves Perdoux, Paris

Bruges Exhibition, 1902, No. 332

Boston Museum of Art Exhibition, 1926

Loan Exhibition of French Primitives, New York, 1927, No. 41

Loan Exhibition of Ecclesiastical Art, Museum of French Art, New York, 1928

Rochester Memorial Art Gallery Exhibition, Rochester, N. Y., 1929

French Exhibition, Burlington House, London, 1932

Described and illustrated in Dr. Max J. Friedländer, *Die Primitiven auf der Brügger Ausstellung*, Munich, 1902

Described in Dr. Max J. Friedländer, *Die Brügger Leihausstellung Von 1902*, Berlin, 1903, p. 46

Described and illustrated in Wilhelm Hausenstein, *Tafelmalerei der Alten Franzosen*, Munich, 1923, p. 46, No. 73

Described and illustrated in Louis Réau, *Catalogue of a Loan Exhibition of French Primitives*, New York, 1927, preface p. 14

"An excellently preserved masterpiece by Jean Bellegambe, who was active in Douai about 1520, excelling in its unusually dramatic action. The picture was exhibited in Bruges in 1902 and is reproduced in my work on this exhibition." From a MS. document (translation) by Dr. Max J. Friedländer, dated Berlin, 1926, which will be given to the purchaser.

[See illustration]



[NUMBER 47]

SEBASTIANO LUCIANI (CALLED DEL PIOMBO)

VENETIAN: 1485-1547

48. *FERDINANDO D'AVALOS, MARCHESE DI PESCARA
AND VITTORIA COLONNA*

5000-
Half-length seated figure at right of a man with reddish beard and grey eyes gazing thoughtfully at the observer, dressed in black; he clasps the hand of a lady in a blue robe leaning towards him with an arm resting upon his right shoulder. Green background.

Height, 34½ inches; length, 45 inches

Vittoria Colonna, Marchesa di Pescara (1490-1547), poetess, was born at Marino, the daughter of Fabrizio Colonna, Grand Constable of Naples, and betrothed at the age of four to Ferrante (1490-1525), son of the Marquis of Pescara. She was married in 1509; their passionate devotion was interrupted by the capture of her husband at Ravenna, in 1512, by the French and by his participation in the wars of Charles V. In 1525 the Marchese di Pescara died of his wounds at Milan. Vittoria Colonna removed to Ferrara and later to Rome, where she enjoyed the friendship of Michelangelo, Cardinal Bembo, and Castiglione; she died at the convent of San Silvestro in 1547. She was the author of many religious and amatory poems in the taste of the period.

Collection of Cardinal Tommaso Ruffo, Ferrara

Collection of the Marchese Sant'Angelo, Naples

Collection Trotti, Paris

Exhibition of Italian Paintings, Paris, 1909

Baltimore Museum of Art Exhibition, 1926, No. 5

Recorded in the following works:

G. Agnelli, *Catalogo della Galleria del Cardinale Tommaso Ruffo*, Ferrara, 1734, p. 66

A. D. Romanelli, *Napoli Antica e Moderna*, Naples, 1815, part III, p. 93

Celano-Chiarini, *Notizie della Città di Napoli*, Naples, 1858, Vol. III, p. 690

Vasari, *Vita de Sebastiano Veneziano, Frate del Piombo e Pittore*, Florence, 1880, Vol. VI, p. 178

P. d'Achiardi, *Sebastiano del Piombo*, Rome, 1908, p. 200

G. Bernardini, *Sebastiano del Piombo*, Bergamo, 1908, p. 48

[Continued]



[NUMBER 48]

Number 48 Concluded]

G. Lefenestre, *La Revue de l'Art Ancien et Moderne*, Paris, 1909,
Vol. XXV, p. 10 et seq.

J. de St. Hilaire, *Tableaux Anciens de l'Ecole Italienne*, Paris, 1909
Crowe and Cavalcaselle, *History of Painting in North Italy*, 1912,
Vol. III, p. 234

L. Venturi, *Pittura Italiana in America*, Milan, 1931, pl. CCCLXXII

Engraved by A. Mayeur

[See illustration on preceding page]

JACOPO ROBUSTI (CALLED TINTORETTO)

VENETIAN: 1518-1594

49. PORTRAIT OF A VENETIAN SENATOR

Majestic three-quarter-length figure of a bearded man with dark brown eyes looking at the observer and wearing black furred robes with white necktie and cuffs, in his left hand a pair of gloves, his right clasping the fur of his coat; he stands to the right of an aperture disclosing a landscape with a river bed and distant spire before a greying sky.

Height, 47 inches; width, 40 inches

4000- Painted about 1550-60

Collection J. A. Dumaresq, Paris

Collection of Herr Marzell von Nemes, Munich

This important portrait has been designated by Mr. Bernhard Berenson as an excellent work of the master.

[See illustration opposite]



[NUMBER 49]

REMBRANDT HARMENSZ VAN RIJN

DUTCH: 1606-1669

50. *WOMAN PLUCKING A FOWL*

6000-
An aged woman is seated to half-left before a block from which she has lifted a fowl to her lap; her slightly inclined head is strongly lighted from a window recess at the left, by which rests a dish and a musket. She wears a dark red cap and blue coat edged with brown fur showing a white collar at the throat and, across her knees, a heavy grey apron; her eyes glance downwards as she plucks feathers from the brilliantly plumaged fowl.

Signed at lower left, REMBRANDT F

Height, 52 inches; width, 41¼ inches

Painted about 1640

Collection of Burgomaster Jan Six, Amsterdam

Collection Willem Six, Amsterdam, 1734

Collection M. Wilkins, Amsterdam

Collection of Francis, Earl of Wemyss, London

Collection of Ralph Willett, Esq., London

Collection of J. W. Willett, Esq., London, 1813

Collection of A. Stewart, Esq., London

Collection of Andrew Geddes, Esq., London

Collection of the Baron de Beurnonville, Paris

Collection Mme. Levaigreur, Paris

Exhibited at Florence, 1737

Exhibited at Florence, 1767

British Institution Exhibition, London, 1861, No. 17

Rembrandt Exhibition, Detroit Institute of Arts, May, 1930, No. 31

Described in Smith, *Catalogue Raisonné*, 1836, Vol. VII, No. 164

Described in Dutuit, *L'Oeuvre Complet de Rembrandt*, Paris, 1881, Vol. III, No. 385

Described in Wurbach, *Rembrandt Galerie*, Berlin, 1886

Described in Bode, *The Complete Work of Rembrandt*, 1897, Vol. VIII, No. XVIII

Described in Hofstede de Groot, *Catalogue Raisonné*, Vol. VI, No. 298

Described in Bode, *Cicerone*, July, 1912

Described in W. R. Valentiner, [*Klassiker der Kunst*] *Rembrandt*,
1923, p. 50

Described and illustrated in W. R. Valentiner, *Rembrandt Paintings in
America*, New York, 1931, No. 67

Engraved by R. Houston

Engraved by W. Baillie

"An original work by *Rembrandt*, a most remarkable composition of his middle period executed at the time of the Night Watch or shortly before about 1640; the type of composition which Nicolaes Maes and other pupils tried to imitate without ever reaching the beauty of expression, of colour and of clair obscure which we find in this work. The beautifully preserved painting of the cock is a masterpiece of stillife [*sic*] painting superior to any other stillife of this type in Dutch art and similar to the execution of the 'man with the bittern' in the Dresden Gallery of 1639 and the 'girl with bittern' in the McIlhenny collection at Philadelphia. . . ." From a MS. document by Dr. W. R. Valentiner, dated Detroit, Jan. 31, 1928, which will be given to the purchaser.

{See frontispiece}

PIETER DE HOOGH

DUTCH: 1632-1681

51. *THE CONCERT*

A man in a red coat and two women, one playing a guitar and one with an open music book upon her lap, are gathered around a piano in an interior lighted from the left by an open casement window; at right, a hound stands before an open door, through which is seen another woman in a brilliant red skirt entering; beyond her is a view of the street.

Signed at middle left, P. D. HOOGH

Height, 25½ inches; length, 29½ inches

Collection Servad, Amsterdam, 1778, No. 43

Collection Ploos Van Amstel, Amsterdam

Collection Engelberts and Tersteeg, Amsterdam, 1808, No. 73

Collection R. Van Yperen, Amsterdam

Collection A. R. Jolles, Amsterdam, 1812

Collection of the Baron E. de Beurnonville, Paris

Collection Desmottes, Lille

Collection Talmadge, Paris

7500- From the Galerie Sedelmeyer, Paris

From Durand-Ruel, Paris

Exhibition of the Dutch Masters of Interior Painting,
Berlin, 1929, No. 33

Exhibition of Old and Modern Masters, American Art Association, 1931

Exhibition of Dutch Paintings of the Seventeenth Century,
New York, 1931

Recorded in Hofstede de Groot, *Dutch Painters*, 1907, Vol. I, No. 149

Described by C. Briere-Misme in *Gazette des Beaux Arts*,
Paris, 1927, p. 276

Described and illustrated in W. R. Valentiner, *Pieter de Hooghe*, 1931,
p. 286 and pl. 153

[See illustration]



[NUMBER 51]

PETER PAUL RUBENS

FLEMISH: 1577-1640

52. *PORTRAIT OF BREUGHEL THE YOUNGER*

3600- Three-quarter-length figure of a blue-eyed young man with closely cut auburn hair and pointed beard; he wears a black doublet and white ruff, and his fine hands rest one upon the back of a chair at right, the other upon his hip; dark green background.

Dated at upper right, ANO 1610

Cradled Panel: Height, 42 inches; width, 30 inches

Painted in 1610

Collection of Lord Methuen

Collection of Herr Peltzer, Cologne

British Institution Exhibition, 1857, No. 20

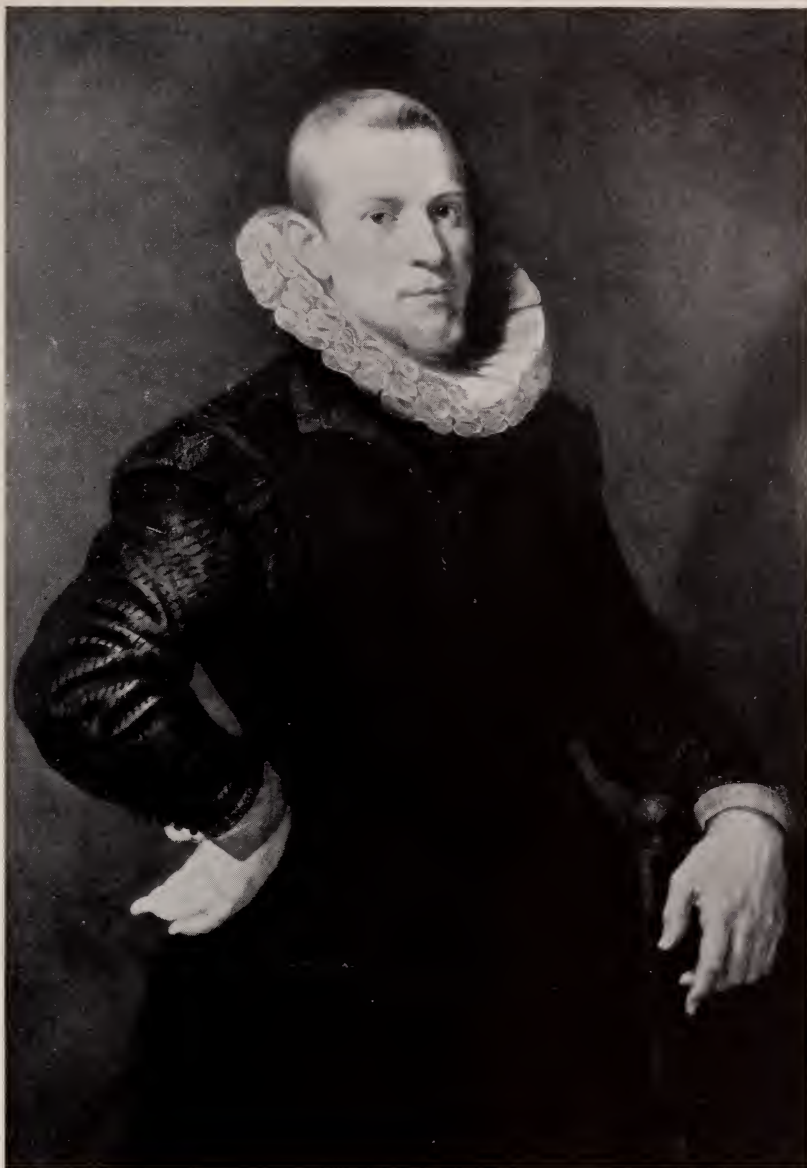
Royal Academy Exhibition, 1877, No. 65

Exhibition of Old and Modern Masters, American Art Association

Anderson Galleries, March, 1931, No. 62

A MS. authentication by Dr. Hofstede de Groot, dated The Hague, July, 1922, will be given to the purchaser.

[See illustration]



[NUMBER 52]

FRANCESCO DEI ROSSI (CALLED IL SALVIATI)

ITALIAN: 1510-1563

53. *PORTRAIT GROUP*

2500-
Figure of an auburn-haired patrician lady in turquoise blue figured robe with puffed sleeves and jeweled necklaces, seated in the foreground. Her right hand rests upon a book held by a bearded nobleman in black coat and flat black cap; between them appears the head of a woman in black costume with white veil.

Panel: Height, 46½ inches; width, 37 inches

Collection of the Marchese Pucci, Florence

Exhibition of Old Masters, Minneapolis Institute of Arts, November, 1929

Recorded in the *Bulletin of the Minneapolis Institute of Arts*, Vol. XVIII, No. 28, p. 138

"The original of this photograph is an autograph work by Francesco Salviati, one of the greatest Italian portraitists of the 16th century." MS. opinion by Mr. B. Berenson, which will be given to the purchaser.

[See illustration]



[NUMBER 53]

FRANCISCO JOSE DE GOYA Y LUCIENTES

SPANISH: 1746-1828

54. *PORTRAIT OF A LADY IN A BLUE DRESS*

5400-
Animated half-length figure, painted within an oval, of a woman with powdered hair and intelligent brown eyes, looking toward the observer; wearing a blue headdress and gown with broad white fichu, her ringed right hand raised to her bosom.

Height, 30 1/2 inches; width, 23 inches

Painted about 1790

From Julius Böhler, Munich

"A remarkable, single-handed work by *Fr. de Goya*, to be dated around 1787-91. I am reserving for myself the initial publication of this work, which will naturally appear in the next edition of my book on Goya." From a MS. certificate (translation) by Dr. August L. Mayer, dated Aug. 16, 1928, which will be given to the purchaser.

[See illustration]



[NUMBER 54]

MARC NATTIER

FRENCH: 1642-1705

55. *LA COMTESSE DE MONTILLET AS DIANA, WITH CUPID*

1100-
Before a blue drapery is the three-quarter-length seated figure of a woman looking to the right, in white *décolleté* robe with brilliant coral red drapery fastened at her bosom by a brooch; in her right hand is an arrow and her left rests upon a quiver; over her left shoulder appears a winged cupid holding a bow.

Height, 57½ inches; width, 44½ inches

Purchased from the descendants of the sitter, Avignon, 1902

Exhibition of French Art of the Eighteenth Century, Brussels, 1904

{See illustration}



[NUMBER 55]

FRANCISCO JOSE DE GOYA Y LUCIENTES

SPANISH: 1746-1828

56. *LADY PLAYING A HARP*

A vivacious young woman wearing white muslin *décolletage*, with a wreath of red blossoms about her brown hair and large pearl earrings, is seated at her harp, her plump smiling face turned to the observer.

Signed at lower right, GOYA, and dated 1795

Height, 39 inches; width, 32 inches

Painted in 1795

Collection T. Fischer

Collection A. Picard, Paris

San Diego Museum of Art Exhibition, 1928, No. 10

{See illustration}



[NUMBER 56]

JOHN CONSTABLE, R.A.

BRITISH: 1776-1837

57. *STOKE-BY-NAYLAND, SUFFOLK*

In the foreground a road emerges from a forest of trees at the right; through a gate to an open field at left is seen the river, beyond which is a church belfry and houses against a dramatic evening sky. Near a fallen log by the road is a woman carrying faggots, and a figure in a red coat stands by the gate.

Height, 26 inches; length, 36 inches

1500- Painted about 1806-8

Collection of Samuel Mendel, Esq., 1872

Collection of John Wilson, Paris, 1873

Collection of Sid Audley Neeld, Bt. C.B., M.V.O., Grittleton House,
Wilts

Collection of Clifton Shields, Esq., London

Collection of Charles E. Locke, Esq., 1916

Royal Academy Exhibition, London, 1872

Brussels Exhibition, 1873

Illustrated in *Subjects of Landscape Characteristic of the Scenery*
Engraved by David Lucas after Paintings by John Constable,
London, 1833

Engraved by David Lucas

A sketch for this picture is in the National Gallery, London, No. 1819,
and was bequeathed by Mr. Henry Vaughan in 1900.

[See illustration]



{NUMBER 57}

POMPEO GIROLAMO BATTONI

ITALIAN: 1708-1787

58. POPE CLEMENT XIII

Seated in a red velvet armchair beside a marble column is the three-quarter-length figure of the white-haired Pope, wearing fur-edged red velvet cape and gold-embroidered stole over a white surplice and holding a papal document in his left hand.

Height, 53 inches; width, 38½ inches

1400- Carlo della Torre Rezzonico (1693-1769), afterwards Pope Clement XIII, was born at Venice and, having filled various important posts in the Curia, became Cardinal in 1737 and Bishop of Padua in 1743; in 1758 he was elected Pope. He fought a losing battle for the Jesuits, issuing bulls against the Bourbon countries in 1764-68, and died in 1769 on the eve of the suppression of the Order, ratified by his successor in 1773.

Painted about 1760

Collection of the Vicomte Journin-Aubert, Paris

Collection Hauer, Paris

Collection of H. I. H. the Grand Duke Nicholas of Russia

Exhibition of Italian Baroque Painting, New York, 1932

[See illustration]



[NUMBER 58]

CORNELIS DE VOS (THE ELDER)

FLEMISH: 1585-1651

59. *PORTRAIT OF A NOBLEMAN AND THREE CHILDREN*

Before a red drapery with formal landscape at right is the seated figure of a nobleman in black with white ruff, with his two sons standing on either side and holding the hand of his golden-haired daughter in brown dress trimmed with vandyked lace, who leans upon his knee.

Height, 55 inches; width, 43½ inches

1600- Painted about 1630

Collection of P. Sichely-Brendall, Esq., Lypiatt Park, England

Collection of the Baron de Hirsch, Paris

Exhibition of Old and Modern Masters, American Art Association
Anderson Galleries, March, 1931, No. 64

"A genuine, able and very sympathetic work by Cornelis de Vos. It is in very good condition, and was painted about 1625-30". From a MS. opinion (translation) by Dr. W. Bode, dated 1928, which will be given to the purchaser.

A companion portrait is in the Collection of the Comtesse de Ganay, Paris.

[See illustration]



[NUMBER 59]

AERT DE GELDER

DUTCH: 1645-1727

60. *MAGNANIMITY OF SCIPIO*

Scipio attended by armed soldiery stands at the left on the stone steps of a courtyard in plumed helmet, half armor and red cloak, facing his captives, the bride and groom and her parents, who kneel before him placing golden vessels at his feet; background of the buildings of a castle under a blue sky.

1000- Signed at lower left, A. D. GELDER, and dated 1669

Height, 58 1/2 inches; length, 62 1/2 inches

Painted in 1669 [*vide infra*]

Exhibition of Dutch Paintings of the Seventeenth Century,
New York, 1931

"An important, excellently painted work by Arent (*sic*) de Gelder in his early period, when he was still strongly under the influence of Rembrandt . . . The painting is signed A D Gelder f 1669 on the highest step at the left and is thus the earliest known work by the master . . . and therefore on account of its historical value, particularly interesting." From a MS. opinion (translation) by Dr. Gustav Glück, dated Vienna, May 21, 1925. This, together with a MS. certificate by Dr. Hofstede de Groot, dated The Hague, Apr., 1926, will be given to the purchaser.

[See illustration]



[NUMBER 60]

PETER PAUL RUBENS

FLEMISH: 1577-1640

61. *THE ENTOMBMENT*

In the foreground is the body of the Savior, draped in a white cloth and supported by two men in blue and green robes; by the tomb at right, before an open archway, are two women weeping and, behind the body at the left, four mourning figures.

Cradled Panel: Height, 15½ inches; length, 22½ inches

Collection of Alphonse Kann, American Art Association, 1927

Exhibition of Ancient Art, Tourcoing, 1906

Engraved by Widtouck

[See illustration]

ANGELO DI COSIMO ALLORI (CALLED BRONZINO)

ITALIAN: 1502-1572

62. *PORTRAIT OF A MEDICI PRINCESS*

Bust portrait of a young woman wearing richly jeweled green robe and high ruched collar; her oval face is framed by brown hair dressed back from the brow and ornamented with pearls.

Cradled Panel: Height, 18 inches; width, 14½ inches

Collection E. Lacombe, Paris

Collection A. Mersch, Paris

"A characteristic and charming original by *Angelo Bronzino* and represents undoubtedly one of the Medici princesses, very likely a daughter of Eleonora of Toledo, wife of Grand Duke Cosimo I of Tuscany. The painting is in a good state of preservation. (signed) W. R. Valentiner, Detroit, Jan. 10, '31"
A certificate by Dr. Valentiner to the above effect will be given to the purchaser.



[NUMBER 61]

JUAN BAUTISTA DEL MAZO Y MARTINEZ

SPANISH: c. 1610-1687

63. *PORTRAIT OF A PRINCE CARDINAL*

Standing full-length figure in brown fur-edged coat, scarlet cape and hat, and high spurred boots of white leather; one hand rests on his hip and with the other he holds a baton. Background of draped stone columns, with armor at his feet at right, and a glimpse of a distant cavalry battle at left.

850-

Inscribed at upper left: *Io Jacobus Theodorus X Cardinal Princeps Trinitatis V*

Height, 83 inches; width, 45½ inches

Collection of Count Nelidoff, former Russian Ambassador to Paris

Collection Léon Nardus, Paris

Loan Exhibition of Old Spanish Paintings, Fine Arts Gallery, San Diego, Cal., 1930, No. 8

[See illustration]



[NUMBER 63]

JEAN ETIENNE LIOTARD

SWISS: 1702-1789

64. *PORTRAIT OF A LADY*

550-
Elegant three-quarter-length figure of a woman seated in a rose chair beside a harp and a sheet of music; she wears a satin gown trimmed with fur and lace and a plumed hat on a powdered coiffure.

Pastel: Height, 36 inches; width, 28½ inches

From Arnold Seligmann, Rey & Co., New York

[See illustration]



[NUMBER 64]

DOMENICO TINTORETTO

VENETIAN: 1562-1637

65. *ANTONIO LANDO*

Standing half-length figure of a man with grey hair and beard and ruddy complexion, wearing a voluminous red velvet robe edged with grey fur; at right is a window overlooking the Grand Canal and the Piazzetta of Venice.

Inscribed at upper left, *Ants. Lando D. M. Procr.*

Height, 40 inches; width, 32½ inches

Collection E. Lorenz, Paris

A MS. authentication by Dr. August L. Mayer, dated 21 May, 1928, will be given to the purchaser.

FRANÇOIS CLOUET, OR A MASTER OF HIS GROUP

FRENCH: XVI CENTURY

66. *SEBASTIEN MARTIGUES, VICOMTE DE LUXEMBOURG*

Aristocratic full-length standing portrait of a nobleman with pointed beard and blue eyes, dressed elegantly in white with ruched collar and cuffs and black coat and cape, his left hand on his sword and his right resting upon his hip.

Height, 84½ inches; width, 42½ inches

Collection B. Lacombe, Paris

Collection A. Picard, Paris

A MS. opinion by M. Louis Réau, dated Paris, Oct. 12, 1930, will be given to the purchaser.

{ See illustration }



[NUMBER 66]

GIOVANNI BUSI CARIANI

VENETIAN: c. 1485-1547

500- 67. *PORTRAIT OF A LADY*

Half-length figure of a woman standing erectly before a parapet and facing left, dressed in a black and grey gown with slashed and puffed sleeves, with a fur chained across her shoulder; her left hand, gloved, rests upon her hip and the right clasps a Bible. Through an aperture at left is a landscape.

Height, 41 inches; width, 33 inches

From Julius Böhler, Munich

Described in *The Pantheon*, January, 1932, p. 7, No. 33

"A beautiful work by Gio. Cariani of Bergamo. It is distinguished by its beautiful technique—best studied in the painting of the robe—and by the charming fragment of landscape vista." From a MS. opinion (translation) by Dr. Gustav Gronau, dated Munich, Sept. 23, 1924, which will be given to the purchaser.

GIOVANNI DI PIETRO DA PISA

ITALIAN: EARLY XV CENTURY

600. 68. *TRIPTYCH: MADONNA AND CHILD WITH SAINTS*

In the centre is the Virgin in gold-edged blue cloak, seated and holding the Child; to the right, St. Anthony in black with his staff and pig at his side and, at the left, St. John in rose cloak. On each side are three small figures of saints in niches and, in the triangular pediments, the Crucifixion, with the Virgin and the Angel of the Annunciation.

Signed below: *Johannes de Pisis Pinxit MCCCCXXIII. Hoc. Opus.*

Fecit Fieri Hoies. P. Resonego Fuerunt. Extra Domum

Panel: Height, 64 inches; length, 69 inches

Painted in 1423

Collection H. Rochefort, Paris

Collection of Mrs. B. Thaw, Paris

Renaissance Exhibition, Baltimore Museum of Art, November, 1926, No. 1

{ See illustration }



[NUMBER 68]

CRISTOFORO SCACCO

VENETIAN: fl. 1500

69. *THE MADONNA AND CHILD*

Sculpturesque figure of the Madonna in rose robe and gold-embroidered white cloak standing on a stone base before a Gothic gold brocade hanging; with her right arm she supports the Child, Who gazes at the observer, and her left hand exposes her breast. The donor, as a nun, prays at her feet.

Cradled Panel: Height, 59 inches; width, 20 $\frac{3}{4}$ inches

Companion to the following

Described by Dr. de Nicola, and illustrated in the *Burlington Magazine*, June, 1924, p. 284

400-
In a MS. note on this rare painter, Prof. Giacomo de Nicola remarks that he stands near to Crivelli and in his treatment of draperies to Liberale da Verona, and in the majestic posture of his figures to Mantegna. A comparison with his other works reveals "everything to the advantage of this Madonna, which is beautiful in color, sumptuous in decoration, the figure of which is so sculptural and the flesh painting smooth and of extreme refinement".

[See illustration]

CRISTOFORO SCACCO

VENETIAN: fl. 1500

70. *ADORATION OF THE INFANT CHRIST*

400-
The foreground filled by the figures of St. Joseph in scarlet cloak and Mary in green mantle kneeling in adoration before the nude Child who lies before them; behind them is landscape with mounted soldiers and an angel appearing to the shepherds on a mountain.

Cradled Panel: Height, 59 inches; width, 20 $\frac{3}{4}$ inches

Companion to the preceding and the following

Described by Dr. de Nicola, and illustrated in the *Burlington Magazine*, June, 1924, p. 284

See note to the preceding.



CRISTOFORO SCACCO

VENETIAN: fl. 1500

71. *THE VISITATION*

St. Anne, in green robes and brown cloak, clasps the hand of the Virgin who stands at right, in modest demeanor, in a green cloak and rose robe; background of blue sky and landscape.

Cradled Panel: Height, 59 inches; width, 20¾ inches

Companion to the preceding

Described by Dr. de Nicola, and illustrated in the *Burlington Magazine*, June, 1924, p. 284

See note to Number 69.

FRANÇOIS ANDRE VINCENT

FRENCH: 1746-1816

72. *MONSIEUR DE BAILLON*

Seated in a red armchair beside a table with emerald green cover is the three-quarter-length figure of a man with powdered curled hair and blue eyes, wearing a blue coat and tan knee breeches and with the ribbon of the Légion d'Honneur; he holds before him an open book.

Signed at left, VINCENT

Height, 45¾ inches; width, 34½ inches

Purchased from the descendants of the sitter

Collection Guerrault, Paris

[See illustration]



{NUMBER 72}

LOUIS TRINQUESSE

FRENCH: d. 1793

73. *MONSIEUR BAIN*

Bust-length portrait to half-left of a man with powdered and curled *coiffure*, high coloring, and brown eyes, looking at the observer; he wears a coral pink satin coat with jabot and carries a *tricorne* hat under his left arm.

Signed at right, *L. R. Trinquesse F 1783 Pour Son Amy Bain*

Height, 21½ inches; width, 18 inches

Painted in 1783

Purchased from the descendants of the sitter

Collection Pouvasin, Paris

400-

SIR PETER LELY

FLEMISH: 1618-1680

74. *BARBARA VILLIERS, DUCHESS OF CLEVELAND*

Full-length figure of a young woman seated upon a platform before a stone balustrade and brown draperies, looking at the observer; she wears a flowing grey satin gown and blue cloak, her brown hair elaborately dressed with pearls.

Inscribed below: *Francoise Vilers de Crevelande*

Height, 88 inches; width, 54 inches

Barbara Villiers, Duchess of Cleveland (1641-1709), the beautiful mistress of Charles II, was the daughter of Wm. Villiers, Viscount Grandison; she married in 1659 Roger Palmer, created Earl of Castlemaine in 1661 and soon afterwards became intimate with the King, and a centre of political intrigue. In 1663 she became a Roman Catholic; her extravagance was enormous, and by 1670 her influence over Charles began to decline. Her husband died in 1705, and she was bigamously married in the same year to Beau Feilding, who had a wife living. She died at Chiswick in 1709.

Painted about 1670

Collection Pierre Bezine, Paris

Collection A. Neumann, Paris

An engraving of this subject will be given to the purchaser.

[See illustration]

600-



[NUMBER 74]

ADELAIDE LABILLE-GUIARD

FRENCH: 1749-1803

75. *PORTRAIT OF A YOUNG LADY*

300- Seated half-length portrait, before a green drapery, of a young woman with blue eyes, gazing at the observer; she wears a shot mauve and green taffetas gown with white fichu, bouquet and sash, and holds a flower in her left hand.

Oval: Height, 39 inches; width, 29½ inches

Collection Kraemer, Paris

MAURICE QUENTIN DE LATOUR

FRENCH: 1704-1788

76. *MAURICE DE SAXE, MARECHAL DE FRANCE*

175- Smiling portrait, looking to the observer, of a man with powdered hair, wearing rose furred coat and the blue ribbon of an Order.

Crayon Drawing: Height, 11¾ inches; width, 9¾ inches

[END OF SALE]

Total \$ 126635-

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